

**KOREAN FILMS IN  
SAN SEBASTIAN  
2011**

 **KOFIC**  
Korean Film Council

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SEBASTIAN  
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**DONOSTIA ZINEMALDIA FESTIVAL DE SAN SEBASTIAN**  
INTERNATIONAL FILM FESTIVAL 16/24 Iraila Septiembre 2011

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# **KOREAN FILMS IN SAN SEBASTIAN 2011**

**DONOSTIA ZINEMALDIA FESTIVAL DE SAN SEBASTIAN**  
INTERNATIONAL FILM FESTIVAL 16/24 Iraila Septiembre 2011

# AMEN

아멘 a film by KIM Ki-duk | 2011, 72min, HD, Color, Mono

<b>Cast</b>	<b>Main Credit</b>
KIM Ye-na	a KIM Ki-duk Film production
<b>Genre</b>	Written and directed by KIM Ki-duk
Drama	
<b>Released Date</b>	
TBD	
<b>World Sales</b>	
Finecut Co., Ltd.	Cinematography   KIM Ki-duk, KIM Ye-na
<b>Website</b>	Recording   KIM Ki-duk
www.finecut.co.kr	Editor   KIM Ki-duk
	Sound   KIM Ki-duk

<b>Screening Schedule</b>
September 17, 10:00 am Teatro Victoria Eugenia (Prsss 1)
September 17, 12:00 am Kursaal, 1 (Press 2)
September 17, 19:00 pm Kursaal, 1(Official Premiere)
September 18, 16:00 pm Teatro Victoria Eugenia
September 19, 16:00 pm Antiguo Berri, 1 - 2 - 3

## Synopsis

A woman goes to France in search for a man who she lost contact with, only to find that he has moved on to Venice. On her way to Venice, she faces a horrible incident in the train which makes her painfully question herself about life and relationships. And when she makes a frightening conclusion, the question becomes the share of the audiences.

**A**woman goes to Paris to find her boyfriend LEE Myung-soo whom she lost contact with no plans... She call him when she arrives at the airport in Paris, but the number is out of service. She looks for him in Montmartre where he painted and the place he lived, but she's told that he has left for Venice, Italy to paint. In a night train on her way to Venice in search for her boyfriend, she is raped by a man wearing a gas mask. Her luggage and shoes are gone. She still looks for the boyfriend asking the artists in Venice and goes after the house he is said to live, but

she is told that he has moved on to Avignon, France. Without any money, she begs for money at the St. Mark's Square in Venice. She gets some food and buys a train ticket to Paris. And on her way, the man with the gas mask returns her shoes. Thereafter, he tails her and helps her out secretly. She begs for money in Paris and manages to get on the train to Avignon. She looks for her boyfriend in the streets of Avignon only to hear that he has left for Paris. Worried about what happened to her on the train, she buys a pregnancy test kit. She realizes that she is pregnant.

She calls out her boyfriend's name out loud whenever she's distressed: in Paris, in Venice, in Avignon, in the parks. Taken aback from the incredulous pregnancy, she heads back to Paris in despair. The man wearing a gas mask returns her belongings one by one. He leaves a pair of baby shoes beside the woman asleep in a park, as a way to ask her to keep the baby. She throws away the baby shoes in rage. The woman dances ballet in front of the Notre Dame Cathedral in Paris begging for money to get an abortion. And when she is about to go into the hospital, the man wearing a gas mask kidnaps her. The man with the gas mask leaves

her a letter asking her to give birth to the baby, and that he'll make sure he's punished in jail for his sins. However, the woman is determined to get an abortion while the man in a gas mask continuously sends her baby shoes begging her to have the child. The agonized woman gradually gets confused by her own feelings watching the naïve children on the streets. Then one day, she sees the man with the gas mask in front of a church. He returns her passport. He leaves her but she follows him to find him walking to a police station. She calls out to the man with her boyfriend's name. The man with the gas mask leaves

He looks back at her and she waves at him smiling as if the man is her boyfriend. The man leaves the gas mask in front of her before he enters the police building. She wears the gas mask and gets herself on a train to his hometown; to keep the baby. Perhaps... She will return to Korea when the baby is born. And never see the rapist and the baby again. And when the rapist is freed from the prison, he would raise the baby with love, not looking for her. And it would put me in tears. Which makes me sad.

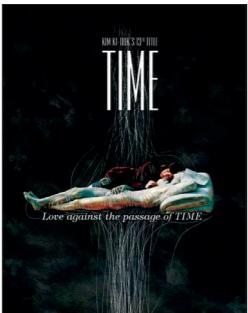


# KIM KI-DUK

**Director** production KIM Ki-duk film | Tel +82 2 569 8777 | Fax +82 2 569 9466 | E-mail cineinfo@finecut.co.kr

## Biography

Born in 1960. After studying art in Paris, KIM Ki-duk returned to Korea and began his career as a screenwriter. He made his directorial debut with a low-budget movie, CROCODILE, in 1996. Since then, KIM Ki-duk has been hailed by both critics and audiences for his hard-to-express characters, shocking visuals, and unprecedented messages. He continued on making internationally acclaimed films such as SAMARITAN GIRL which won the Silver Bear Award (Best Director Award) at the 54th Berlin Int'l Film Festival along with 3-IRON which won the Leone d'Argento Award (Special Award for Best Direction) at the 61st Venice Film Festival.



## Filmography

### 2011 ARIRANG

The 64th Cannes Film Festival  
Prize of Un Certain Regards  
Ex-aequo

### 2008 DREAM

The 56th San Sebastian  
International Film Festival -  
Competition

### 2007 BREATH

The 60th Cannes Film Festival -  
Competition

### 2006 TIME

The 41st Karlovy Vary Int'l Film  
Festival - Competition

### 2005 THE BOW

The 58th Cannes Film Festival -  
Opening Film for Un Certain Regard  
Section

### 2004 3-IRON

The 61st Venice Film Festival  
4 Award including Leone d'Argento  
Award (Special Award for Best  
Direction)  
FIPRESCI Best Film of the Year

### 2004 SAMARITAN GIRL

The 54th Berlin Int'l Film Festival  
Silver Bear Award (Best Director  
Award)

### 2003 SPRING, SUMMER, FALL, WINTER... AND SPRING

The 56th Locarno Int'l Film Festival  
Official Competition

Junior Jury Prize, Don Quixote  
Prize, CICAE / ARTE PRIZE,  
NETPAC Award

### 2002 THE COAST GUARD

The 7th Pusan Int'l Film Festival -  
Opening Film  
The 38th Karlovy Vary Int'l Film  
Festival - Competition

### 2002 BAD GUY

The 52nd Berlin Int'l Film Festival -  
Competition

### 2001 ADDRESS UNKNOWN

The 58th Venice Film Festival -  
Competition

### 2000 REAL FICTION

The 26th Moscow Int'l Film Festival  
- Competition

### 2000 THE ISLE

The 57th Venice Film Festival -  
Competition

### 1998 BIRDCAGE INN

The 49th Berlin Int'l Film Festival

### 1997 WILD ANIMALS

The 17th Vancouver Int'l Film  
Festival

### 1996 CROCODILE



## Director's statement

# About AMEN

What is a lover?

What is love?

What is crime?

What is unhappiness?

What is happiness?

What is life?

What is death?

What is faith?

What is cinema?

I thought repeatedly of these questions while  
making this film.

And prayed that my thoughts, that only I know  
of, would be possible.  
Although...

The disturbing questions and the end of the  
film, a woman heading to the rapist's hometown  
wearing his gas mask to deliver his baby, makes  
me so painfully guilty.

I asked over and over again.

To the actress in the film...

Would this be possible?

What are relationships in this present world?

This question would never end.

Of what we already know and what we do not  
know...

August 18th, 2011

KIM Ki-duk

# SCAR

**흥미** a film by LIM Woo-seong | 2011, 65min, Digital, 2.35:1, Color, Stereo

**Cast**

PAK So-yeon(Sun-hee)  
JUNG Hee-tae(Sang-hyup)  
YOON Ye-in (Mother)

**Genre**

Drama

**Released Date**

TBD

**World Sales**

M-Line Distribution

**Synopsis**

While her husband is the face of the evening news on televisions around the nation, Sun-hee is at home alone. While her husband pursues an affair with a young orchestra violinist, Sun-hee struggles to find fulfillment in her solitary work as an illustrator. Haunted by recurring dreams of a grotesque Child Buddha's earthen face and surrounded by relationships gone cold, everything seems primed for change. But everyone has been hurt, and even when the wounds have healed, there is something that remains, binding together what was once rent apart.

**Screening Schedule**

September 18, 22:00 pm Kursaal, 2(Official Premiere)  
September 18, 24:00 pm Principal (Press)  
September 19, 10:00 am Kursaal, 2  
September 19, 22:45 pm Principe, 2



# LIM WOO-SEONG

**Director** production INNOVATION FACTORY INC | Tel +82 2 70 7836 0768 | Fax +82 2 324 0451 | E-mail cineinfo@finect.co.kr

**Biography**

Born in 1971, Director LIM graduated with a B.F.A in Film from Art Center College of Design in California, USA. He wrote and directed a feature film, VEGETARIAN (2009) that was invited to Panorama Section at Pusan International Film Festival and nominated for 2010 Sundance Film Festival in World Cinema Dramatic Competition. Director LIM's second feature film, SCARS is shown in Zabaltegi - New Directors section at 2011 San Sebastian International Film Festival as world premiere.



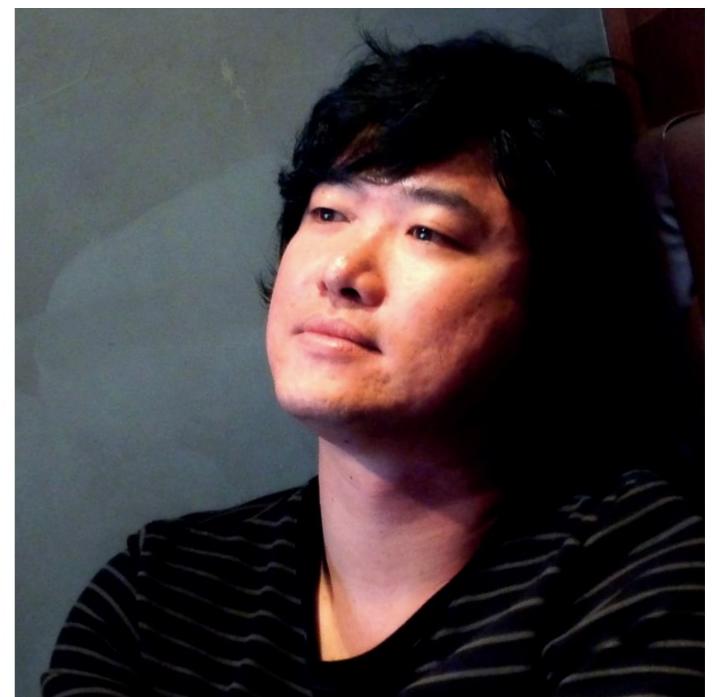
**Filmography**

**2009 VEGETARIAN**

2010 Sundance Film Festival in World Cinema Dramatic Competition  
2010 Nashville Film Festival / New Director Competition  
2010 Kino Pavasaris Film Festival / Bold Vision  
2010 Moscow Film Festival / Official Screening  
2010 5e Festival Franco-Coréen du Film à Paris / Prix du Jury Jeune Public /

**2011 SCAR**

2011 San Sebastian International  
Zabaltegi-New Directors section



# KOREAN FILM INDUSTRY

DONOSTIA ZINEMALDIA FESTIVAL DE SAN SEBASTIAN  
INTERNATIONAL FILM FESTIVAL 16/24 Iraila Septiembre 2011



# KOBIZ(www.koreanfilm.or.kr), THE GATEWAY TO KOREAN FILMS

LATEST ONLINE SYSTEM TO PROMOTE KOREA'S FILM INDUSTRY

In April 2011, KOFIC (Korean Film Council) launched KOBIZ (Korean Film Business Zone), an online system designed to help Korean films gain more international exposure. The purpose of KOBIZ's English website is to act as a gateway between Korean and International Film makers in order to globalize Korean movies. The new website has two main objectives: One, to promote knowledge of Korean films (e.g. titles, people, companies, film festivals, latest news) in a more systematic approach, and also to provide international film makers seeking for opportunities to co-produce with Korean companies with co-production guidelines, as well as a rich database of companies and people working in the Korean film industry.

## The following contents are now available online

### Films

The KOBIZ website is primarily a searchable online database of Korean films. Information and previews of all Korean movies released after the year 2000 are available on the website. What's more, details of films that are still in the making or have recently finished are searchable at the tip of one's fingertips, thereby acting as a comprehensive source of information for overseas buyers interested in Korean films. This searchable database is also easily accessible using a smart phone application made for iOS and Android smart phone platforms.

### Publication

Various English publications by KOFIC are now available in PDF. In 2011, such publications will also be made into e-books, allowing easy access via smart phones and tablet PCs.

### Co-Production

Guidelines on International co-production with Korea and sources on filming locations are readily available online, such as the "Korea Shooting Guide", information on location incentives, and regional film commissions. In addition, a searchable database of over 500 Korean directors, actors, producers, and executive producers who have experience in international co-production is also accessible on the website. Visitors will be able to find their most compatible working partner by searching for individual's type of co-production experience, languages spoken, and other specifications.

### Festival & Market

The site introduces major international film festivals in Korea and instructions on how to submit film pieces to each event. Also, the website provides information on winners of each film festival, thereby creating a virtual forum to promote major Korean film festivals and its

winners to the international film community.

### KOBIZ SNS

Recently, various film festivals and organizations have started exploiting SNS (Social Network Services) to promote their activities. This is because the social media has become an important communication medium. KOBIZ has created accounts in Twitter, Facebook, and YouTube ([www.youtube.com/koreanfilmbiz](http://www.youtube.com/koreanfilmbiz)) and these channels will be used to share information and updates on Korean movies, and also to openly communicate with the international film community around the clock. Online campaigns to boost involvement of international visitors are also underway.

### KOBIZ Mobile

Information and news on Korean films are now searchable using hand-held devices such as smart phones. Data on films, film previews, people, and industry news are available to smart phone users, anytime and anywhere.

The screenshot shows the KOBIZ website homepage. At the top, there's a navigation bar with links like FILMS, NEWS, PUBLICATIONS, CO-PRODUCTION, FESTIVAL & MARKET, KOFIC, and KOREAN CINEMA TODAY. A banner for the 14th Busan International Film Festival is visible. Below the banner, a large photo of director Kim Ki-duk is shown with a caption about his film 'Amen'. Below the photo is a grid of smaller profile pictures of Korean filmmakers, each with a name below it: JAE-YOUNG, MOON So-ri, KIM Kyung-mook(Director), YOO Seung-ho, CHOI Min-shik, and JAIME SHIM.

the magazines in order to raise the publication's status to a higher level.

### Online Screening System

In the near future, an "online screening system" will be built to allow overseas film festival programmers and buyers to preview Korean films online. To avoid violation of copyrights due to indiscriminate streaming, after agreeing with the rightful copyright owner, only authenticated users will be given access to preview the film for a designated period of time. Independent movies and short genre films that usually have difficulty participating in overseas sales will also be included in the online screening system.

Moving forward, KOBIZ will continue to update and improve its contents online for KOBIZ to become a truly open forum to communicate with the international film community and international buyers of Korean films.

# FOREIGN AUDIO-VISUAL WORKS PRODUCTION GRANT

**T**he Korean Film Council (KOFIC) has recently launched a location incentive, which supports part of the expenses of foreign feature film and television drama series shot in Korea. Productions that choose to shoot in Korea can enjoy significant cost savings making their international production budgets more competitive.

## 25% Cash Grant on Costs

KOFIC offers a 25% cash grant on foreign audio-visual works production expenditure incurred for goods and services in Korea, with a cap of 3 billion KRW (approx 2.5 million USD). The grant amount shall be determined taking into account the remaining grant program budget on the date of application.



## Eligible Works

Feature film and television drama series produced by a foreign production company, in which foreign capital's participation in the production cost exceeds 80% will be eligible for this grant. Eligible works must satisfy the following requirements:

- Must spend no less than 1 billion KRW in Korea for production costs as recognized by KOFIC (these production costs are known as

'Qualifying Production Expenditure' or QPE).

- Must receive approval from KOFIC who shall evaluate the following three factors: (1) the degree to which the work creates tourism opportunities ("tourism creation"); (2) the degree to which the work contributes to the Korean film industry's capacities, ("capacities contribution"); and (3) the extent to which foreign capital participates in the work ("foreign producer participation").

## Eligible Applicants

The applicant must be a corporation organized and registered as a business in Korea meeting the following requirements:

- must be a company retained by a foreign production company on a production service agreement.
- shall provide services necessary for in-Korea production of a foreign audio-visual work and operates and manages a relevant production cost account.

## Application Process

Overall process: (1) Provisional application; (2) Enter into an agreement; (3) Final application; and (4) Payment of the grant

• Provisional application: The applicant submits the provisional application together with supporting documents. KOFIC then evaluates the provisional application and decides on the eligibility and the provisional grant amount.

• Entering into an agreement: KOFIC and the recipient enters into a grant agreement.

• Final application: The recipient submits the final application, the audited expenditure statement, and other supporting documents, and then KOFIC makes the final decision on the eligibility and the final grant amount.

• Payment of the grant: KOFIC makes the payment to the applicant.



## Miscellaneous

The total budget, application process and other contents of this grant program may be subject to change on an annual basis. Further detailed guidelines can be found at KOFIC's website [www.koreanfilm.or.kr](http://www.koreanfilm.or.kr).

# ANALYSIS OF 2010 KOREAN FILM INDUSTRY

KOFIC FILM RESEARCH & DEVELOPMENT CENTER

In 2010, the Korean film industry witnessed several significant changes, many of which were directly related to the worldwide success of the Hollywood blockbuster *<Avatar>*. The box office gross increased by 6.5% as compared to last year, largely due to the increased ticket prices of 3D films, which boomed in popularity following *<Avatar>*. However, the number of admissions actually decreased by 5.2%, scoring a total of only 146 million admissions. The number of times the average Korean went to the movie theater also dropped from 3.15 per individual in 2009 to 2.92 in 2010.

Since 2007, the Korean film industry has been struggling to counteract the collapse of the ancillary market. The industry made significant progress on this front in 2010 by using the nation's strong IT infrastructure to launch new initiatives such as a

legal download service and the IPTV market.

In 2010, seven Korean films ranked in the country's top 10 at the box office, and the market share of Korean films rose to 46.5%, helping the industry's earnings rate to remain relatively stable.

CJ Entertainment has dominated the distribution market for the last eight years, and 2010 was no different. CJ Entertainment distributed 44 films in 2010 and captured a 27.8% share of the marketplace. 20th Century Fox Korea (which distributed *<Avatar>* and *<Knight & Day>*) ranked second with a 10.9% share, followed by Lotte Entertainment, which scored a 10.6% share on the strength of hits like *<71-Into the Fire>* and *<Cyrano Agency>*.

The number one film at the box office in 2010 was *<Avatar>*, which triggered a boom in the popularity





of 3D films. Not only was *<Avatar>* the biggest hit of 2010, but its 13.41 million admissions broke the all-time record at the Korean box office, surpassing *The Host*, which drew 13.02 million admissions in 2006. The Korean film *<The Man from Nowhere>* ranked second despite having the disadvantage of being rated R. In fourth place was *<Secret Reunion>*, which notably attempted to depict the relationship between North and South Korea in a new light. The film's leading actor, GANG Dong-won, became one of Korea's top box office stars with the consecutive successes of *<Woochi>* and *<Hauners>*. The market share of US films in 2010 was 47.3%, a bit higher than the 46.5% of Korean films. However, if only those films released in 2010 are included (thereby excluding *<Avatar>*, which was released at the end of 2009), the market share of US films drops to 44.5%, 3.3% less than that of Korean films. Unlike previous years, films from Europe,

#### Basic Information of Republic of KOREA

Region | Asia  
Capital | Seoul  
Language | Korean  
Population | 50,52 million  
GDP per capita | 17,085 USD (estimated in 2009)  
Currency | Won (KRW)

#### Basic Information on Korean Film Industry, 2010

##### Distribution and Exhibition

Annual Admissions : 146,81 million  
Number of Films Released: 426 (140 Korean Films, 286 Foreign Films)  
Overall Box Office Gross: 1, 150 trillion KRW (994,890 million USD)  
Number of Times Visiting Cinema (per capita): 2.92  
Average Ticket Price: 7,834 KRW (6.8 USD)  
Market Share by Admissions of Domestic Films: 46.5%

##### Screens

Number of Screens: 2,003  
Number of Digital Screens: 1,639  
Number of 3D Screens: 506

##### Production

Number of Domestic Films Produced: 152  
Average Production Cost of Film: 1.42 billion KRW (Excluding P&A Cost) (1,228,374 USD)

\*GDP per capita: based on figures from the Bank of Korea

China (including Hong Kong and Taiwan) and Japan each captured about 2% of the marketplace. The most remarkable trend in the market was the rise of 3D films, as demonstrated by the fact that five of the top 10 foreign films were 3D films. 3D films took in 11.4% of the total admissions and earned 16.5% of the total gross of the Korean box office.

In terms of the global market, the proportion of Korean film exports going to the Asian region dropped by 34.4%. However, the proportion going to the European region increased 72.1% and that of the North American region went up 59.4% compared to last year. In the European region, award-winning films and films by famed directors played a key role for boosting exports. In North America, the rise was driven by the launch of the major multiplex CGV LA for the direct distribution of Korean films. Seeking to expand into the international market, the Korean

#### 2010 Top 10 Box Office Films

Rank	Title	Released Date	Distributors	No. of Screens	Admissions	Box office gross (krw)	Box office gross (USD)
1	Avatar	Dec.17,2009	20th Century Fox Korea	912	8,301,116	83,328,649,500	72,083,607
2	The Man from Nowhere	Aug.04,2010	CJ Entertainment	478	6,182,772	47,119,192,000	40,760,547
3	Inception	Jul.21,2010	Warner Bros. Korea	528	5,832,610	43,414,055,667	37,555,411
4	Secret Reunion	Feb.04,2010	Showbox/Mediaplex, Inc.	572	5,419,450	40,160,269,333	34,740,717
5	Iron Man 2	Apr.29,2010	CJ Entertainment	757	4,426,736	32,641,287,167	28,236,408
6	Woochi	Dec.23,2009	CJ Entertainment	606	3,612,920	26,350,401,000	22,794,465
7	Moss	Jul.14,2010	CJ Entertainment	736	3,353,897	25,450,346,500	22,015,871
8	71-Into the Fire	Jun.16,2010	Lotte Entertainment	736	3,331,816	23,837,369,933	20,620,562
9	Harmony	Jan.28,2010	CJ Entertainment	405	3,019,702	21,646,974,333	18,725,756
10	The Servant	Jun.02,2010	CJ Entertainment	512	2,986,807	22,494,814,000	19,459,182

\* Based on nationwide Computerized Box Office Data System (99% of computerized cinemas)

\* 'No. of Screen' denotes the maximum number of screens during its theatrical run

#### 2010 Market Share by Distributors

Rank	Distributors	No. of Title	Admissions	Market Share by Admissions	Box Office Gross (KRW)	Box office gross (USD)	Market Share by Box Office Gross
1	CJ Entertainment	44	40,756,543	27.8%	322,437,144,233	278,924,865	28.0%
2	20th Century Fox Korea	12	15,936,816	10.9%	141,478,603,267	122,386,335	12.3%
3	Lotte Entertainment	26	15,628,148	10.6%	112,864,850,567	97,633,954	9.8%
4	Warner Bros. Korea	13	13,491,074	9.2%	102,136,140,867	88,353,063	8.9%
5	Sony Pictures Realizing Buena Vista Films (Korea) Inc.	22	13,480,876	9.2%	114,142,448,667	98,739,142	9.9%
6	N.E.W.	18	10,613,652	7.2%	77,072,892,450	66,672,052	6.7%
7	Showbox/Mediaplex, Inc.	10	9,952,700	6.8%	74,387,260,667	64,348,841	6.5%
8	Cinergy	15	5,038,040	3.4%	37,820,024,933	32,716,285	3.3%
9	Sidus FNH Corporation	12	4,947,501	3.4%	36,577,907,833	31,641,789	3.2%
10	UPI Korea	12	3,669,534	2.5%	29,124,170,500	25,193,919	2.5%
	Others	298	13,292,617	9.1%	102,031,974,467	88,262,954	8.9%
	Total	482	146,807,501	100.0%	1,150,073,418,450	994,873,199	100.0%

\* Based on nationwide Computerized Box Office Data System (99% of computerized cinemas)

\* Rank is arranged by the rate of admission share



Film Industry has begun a wide range of cooperative programs with foreign partners, including the first stage of production and exchange of CG/VFX/3D technology in order to overcome the limitations of the domestic market and push the boundary of the industry.

Korean production companies have obtained orders from 16 films and contracted with 22 films for providing CG, VFX, 3D converting, editing, DI, special make-up, visual effect, stunts and sound mixing services. The North American region took the biggest proportion with 75.95% of the total amount of exports. The Chinese market (including Hong Kong) had the highest number of contracts with 18, representing 81.8% of the total.

\*This report is a brief version of <2010 Report of Korean Film Industry> which was released by KOFIC Film Research & Development Center on Jan. 20, 2011. The figures in this report are provisional and the definite figures will be released in the 2011 yearbook.

\*The exchange rate is based on the average exchange rate of the Bank of Korea  
(1 USD = 1,156.0 KRW)

### 2010 Market Share by Country

#### 2009/2010 The Number of Admissions and Gross of 3D films

Year	Films Screened	Films Released	Admissions	Market Share in the Total Admission	Box Office Gross (KRW)	Box Office Gross	Market Share by Box Office Gross
1	7	7	1,844,753	12%	322,437,144,233	23,404,014,500	2.2%
2	26	25	16,769,398	11.4%	141,478,603,267	189,858,671,000	16.5%

\* 3D films include IMAX 3D and 4D screenings.

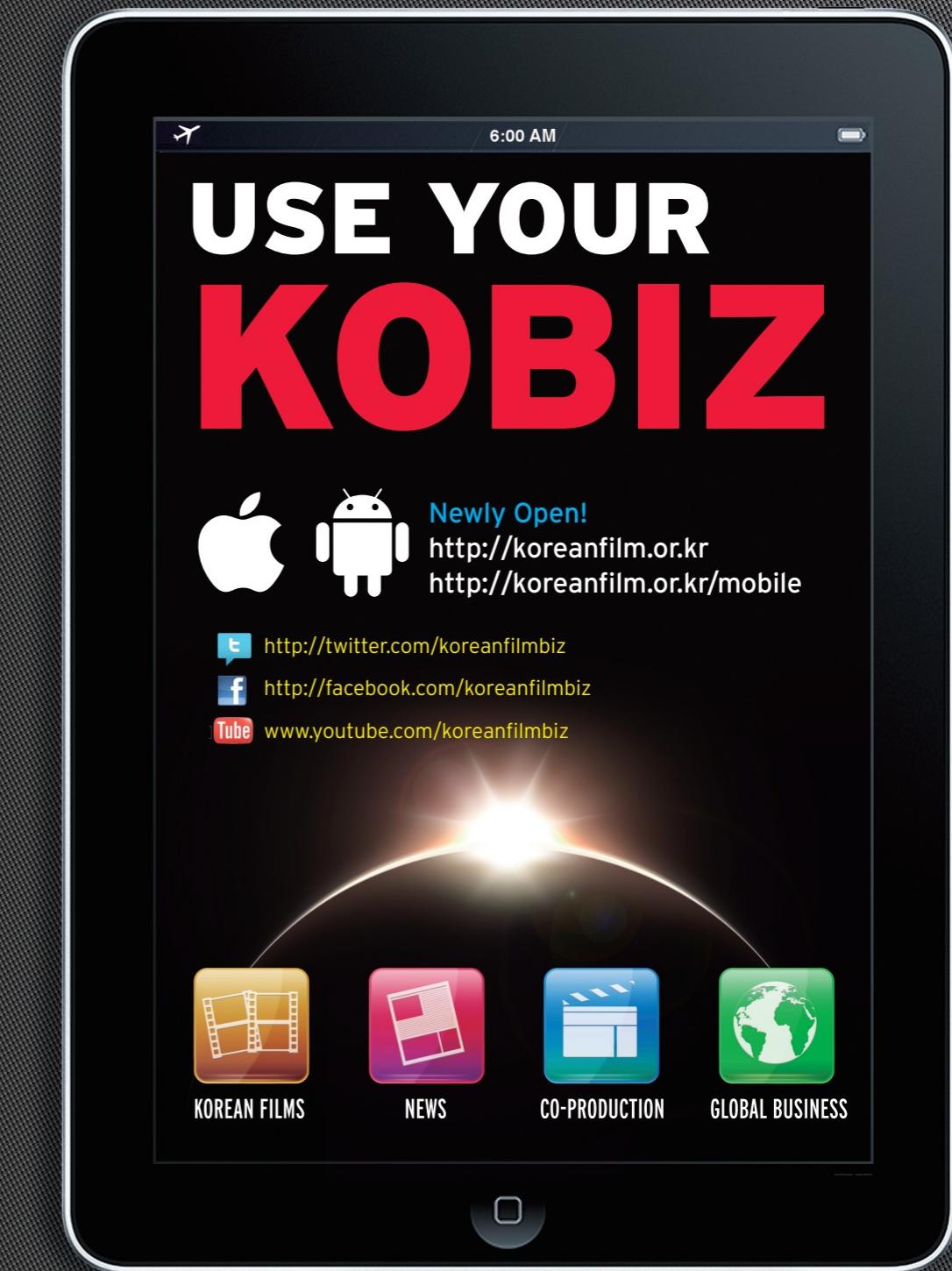
However, non-3D films which had 4D screenings (such as Woochi and Midnight F.M.) are excluded.

\* Avatar was released in 2009, so the number of films screened in 2010 is one more than that of the number of films released in the same year.

#### 2009/2010 Proportion of Korean Film Export by Region

#### 2010 Korean Film Service Export by Region

Region	Proportion	Service Field
North America	75.95%	3D, VFX
Asia	23.59%	CG, DI, Editing, Special Make-up and Visual Effect, Stunts, Sound Mixing, Photography.
Europe	0.46	Stunts
Total	100	



# KOFIC CONTACT IN SEOUL

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KOFIC**

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